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D'Ancona. The Renaissance substituted for the popular national drama, as embodied in the *sacra rappresentazione*, an imitation of the Latin drama, and the new pagan culture dried up the religious sources of inspiration. It is the same story in France. In England and Spain, the revival of letters came after the national drama had assumed sufficient consistency not to be easily affected ; and, moreover, the Renaissance in those countries never assumed the form of a popular enthusiasm as it did in Italy, and to a less degree in France. A recent French writer on this subject, M. Sepet ("Le Drame chrétien au moyen âge," Paris, 1878), recognizes this fact, and declares that the national drama of France is not in the future but in the past, and that it will be impossible to create a new form of drama. France must, he asserts, renew the tradition interrupted in the sixteenth century by the cultivated classes, but still subsisting in the breasts of the people who, even at the present day, still represent *mystères*.

We cannot praise too highly the admirable way in which Prof. D'Ancona has performed his difficult task. No one is better qualified for it. He is profoundly acquainted with the popular literature of Italy in all its branches, and has already illustrated the ballads and legends of his country with remarkable acumen. He has pursued a strictly historical method, and thrown a flood of light on an obscure period in Italian literary history.

In conclusion, we must not omit mention of the appendix, which gives an account of the Tuscan peasant-plays still performed in various parts of the province, and which, on a small scale, are counterparts of the famous Ober Ammergau Passion-play, but include besides plays on religious subjects those founded on historical and romantic themes. We commend these popular plays to the attention of the tourist, who may witness them in the neighborhood of Pisa during the summer.

8.—*Rome in Canada. The Ultramontane Struggle for Supremacy over the Civil Authority.* By CHARLES LINDSEY. Toronto : Lovell Brothers. 1877.

THE writer of this volume undertakes to show that the Ultramontane Catholics in the Province of Quebec set up the extreme pretensions of the Church to oversway all other authority, and aim at nothing less than complete control of the government. Startling as this proposition seems, he supports it by such an array of the direct claims and authoritative declarations of the ecclesiastics under

the lead of M. Bourget, late Bishop of Montreal, and the head of the new school, backed by the sympathy and approval of the Supreme Pontiff, and by such citations of instances in which the endeavor has been made to carry out these pretensions, that it is impossible not to be convinced that he has a strong case. He does not merely assert, but he shows from the words of the bishops and priests, and the writings of the leading Ultramontane advocates, that it is directly claimed for the Church that she is superior to the state in authority ; that laws should be made and administered in obedience to her behests ; that marriage contracts without her approval are null, whatever the provisions of the civil law may be ; that public discussion should be restrained to the limits laid down by ecclesiastical authority ; that freedom of expression and toleration of opinion should not be permitted, etc. As a practical result of such theories, bishops have given instructions to priests, and these have acted upon them, to influence the action of voters in parliamentary elections, by plainly indicating how they should vote, and threatening them with all the terrors of the Church's disfavor if they disobeyed. The contested election cases of Charlevoix and Bonaventure, in 1875, brought out most remarkable revelations of "undue influence" exerted by priests by commands and threats, to secure the return of members whose conduct in Parliament would be subservient to the authority of the Church. Efforts have not been directed merely to securing the election of the faithful, but they have been watched in the performance of their duties, and clerical influence has been brought to bear upon them after their election. Instances are also cited of attempts to influence the judiciary, and secure an interpretation of the laws under a recognition of the authority of the code of Rome, as conclusive in all matters affecting religious rights. The assumptions of the Ultramontane party to exercise complete control over the children of the Church in their capacity as citizens and as public officials are very clearly revealed in this record, and the logical consequence is made plain that, if this insidious and presumptuous power is not checked, it will not stop short of a virtual control of legislation and administration, which would make it extremely uncomfortable for those who were not faithful and obedient children of the Church of Rome. Mr. Lindsey's book is replete with historical information, leading up to the present condition of things, and with facts supporting his conclusions. He makes it quite clear that, on American soil and under the dominion of a Protestant power, the highest pretensions of the Church of Rome are more confidently asserted and more

nearly realized than in any European country where the government is avowedly Catholic.

9.—*Alphonse Daudet. Le Nabab. Mœurs Parisiennes. Septième édition. Paris: G. Charpentier. 1877. 12mo, pp. 508.*

THE extraordinary run which M. Daudet's novels are having, not merely in the author's country, but everywhere that either French or English is read, justifies us in examining with some care the causes of their popularity. With regard to "The Nabob," it lies to a great extent on the surface. The characters are taken from people still living, or only lately dead, and well known in Paris or the world over for their crimes, their extravagant luxury, or their close connection with a fallen dynasty. With such *dramatis personæ* he must be a poor novelist who could not give his story a more than usual interest. If we were to imagine novel-writing as a form of fiction in vogue in the days of the Augustan Empire, it would not have needed the style of a Sallust to induce Romans to read a story in which Catiline, Cæsar, and Cicero figured; and, though there is certainly a wide interval between the Empire of the Cæsars and the Third Empire of France, there was still enough pomp, if not greatness, and notoriety, if not renown, in the reign of the third Napoleon, to make any story connected with the doings of his court interesting. M. Daudet brings down great game. In *Mora*, we have an unmistakable likeness of Morny; in "The Nabob," a photograph of a character well known in Paris; in *Jenkins*, a man distinguished in two countries; in *Hemerlingue*, a money-lender almost as well known as the Rothschilds. In a note at the end of the volume the public is informed that the publisher is authorized by the author "to declare that the scenes in the book relating to Tunis are altogether imaginary, and that he never had any intention of portraying any functionary of that state." The suggestion that the book had created a sensation among the Tunisian functionaries, and that this note was therefore necessary to put the author right with the Tunisian public, is, in a small way, no bad illustration of M. Daudet's delicate humor.

But M. Daudet is far from needing any adventitious aids to the interest of his readers. "The Nabob" would be a good novel, if there had never been any third Empire, and if all the characters had been purely imaginary. The author is probably the cleverest of all the modern school of French novelists, a school for pure cleverness more distinguished even than any of its brilliant predecessors. We say